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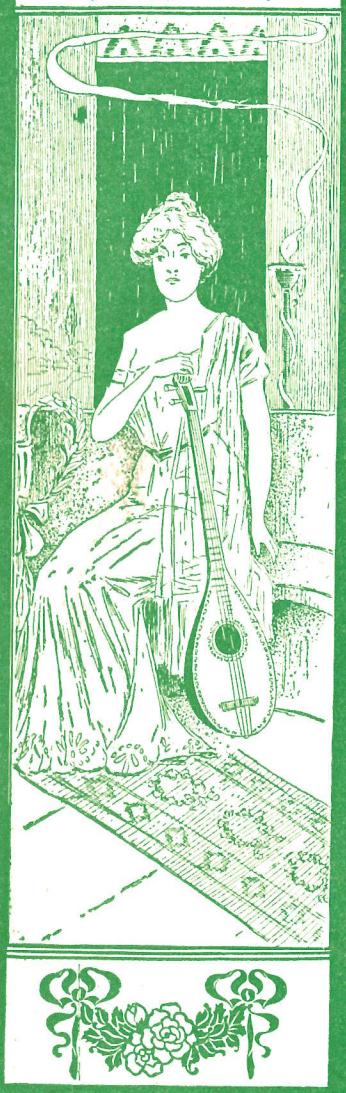

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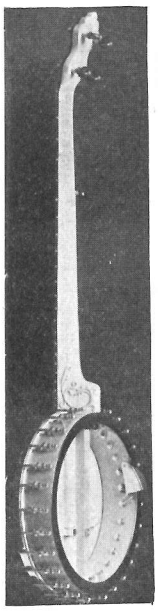

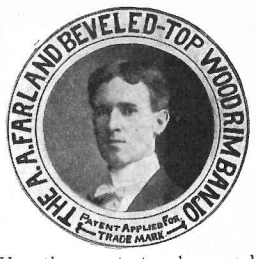

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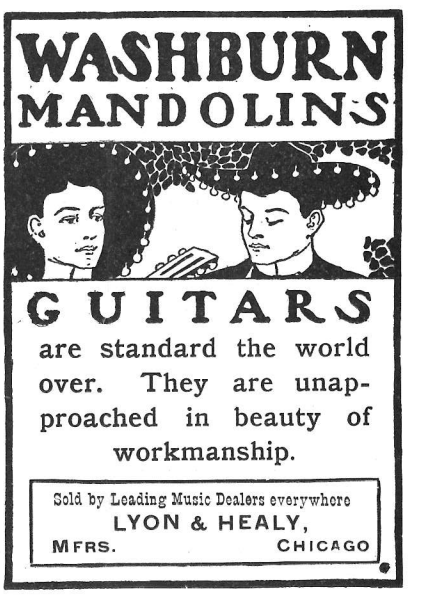

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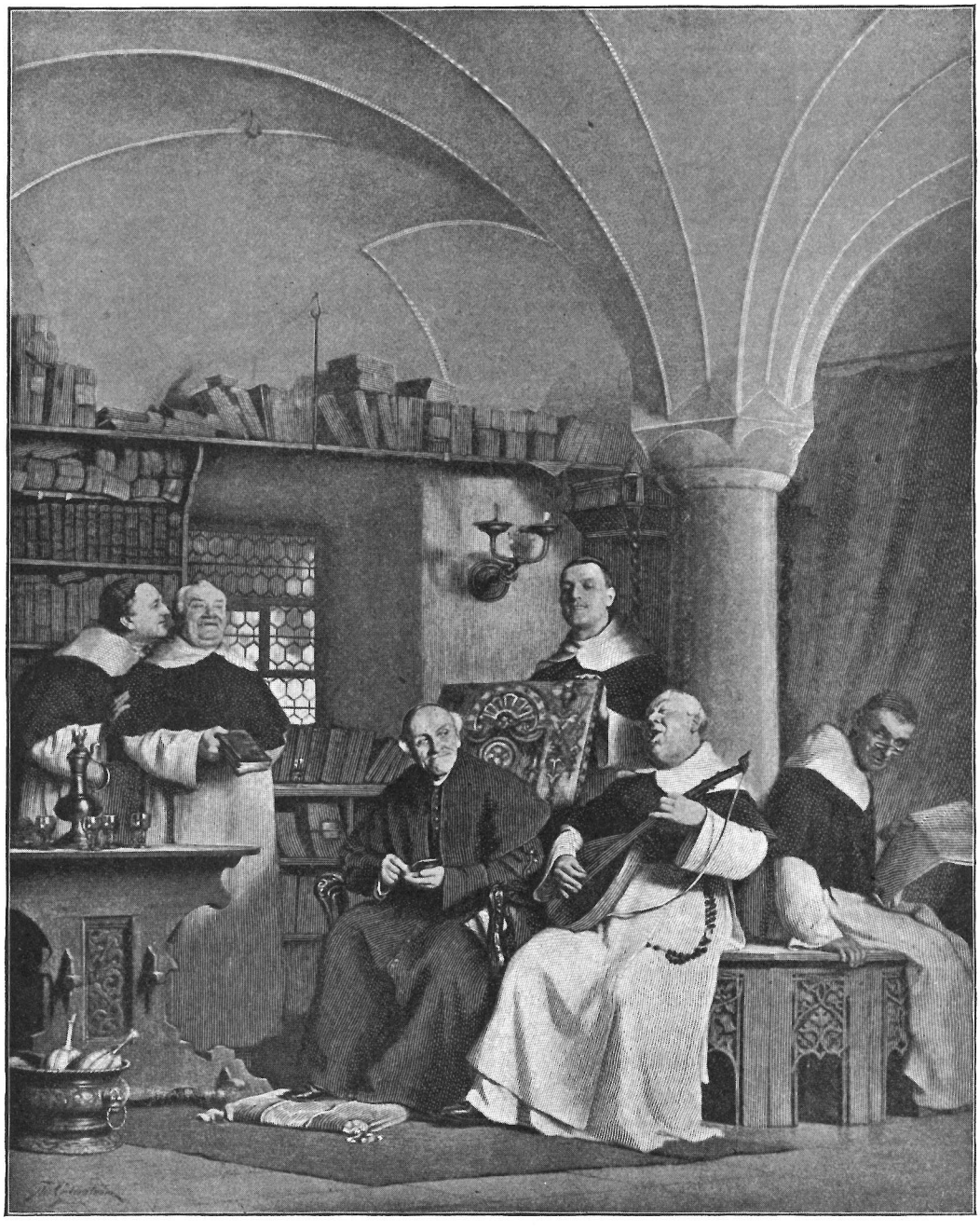

A DIFFICULT NOTE.

THE MAJOR

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EDITORIAL

ONE of the most exasperating assertions a banjoist can hear to-day is that the banjo is practically dead. It is exasperating because it is untrue, and because it is untrue it is our duty to help correct the big error.

An editorial in the *New York Sun*, for June 24th, aroused both the indignation and derision of every up-to-date banjoist. The editorial was really a comment on the recent bankruptcy of George C. Dobson, the once well-known banjo teacher, but who has been dead to the outer world for years; we ourselves were in doubt whether he had not died several years ago. Instead of heading the said editorial "The Passing of the Dobson's," the misleading title, "The Passing of the Banjo," was used. Because Dobson had become bankrupt, the banjo was dead! Remarkable! Dobson never was the kind of player that would win true admiration for the banjo; like Brooks and Denton, and a few others, his playing was of the gatling-gun order; and apart from the sympathy we naturally feel for one who has trouble, we must say that if Dobson really had any influence in the banjo world of recent years, it is indeed well that he has "passed." He was of the old school, whose main aim is noise; they dignify it by the term "brilliant playing." If you want to hear real brilliant playing, hear Farland. There you get a full idea of what the New School is, and instead of talking about the demise of the instrument, its *wonderful progress* will strike you forcibly.

We have made the remark before: "Once a banjoist, always a banjoist." Think of the thousands of banjo players who have filled the land with their music for many years! Have these people given up playing? Have they lost their love for the instrument? By no means! Think of the innumerable pupils learning the instrument to-day, and of the manufacturers who are striving all the time to produce finer instruments. Does that mean nothing? Twelve years ago the banjo was on the tongues of all, and silly society pretended to play the instrument, because it had become the fashion. Society, or the greater part of society (for the banjo still finds favor with many in that select crowd), soon adopted another fad, and laid the banjo aside, but the train had been fired, and to-day we have more banjo players than ever before, and far from "passing away," it is becoming more important every day. We still have lots—yes, thousands—of gatling-gun players, and as the majority have positively vile instruments, no wonder those who hear them think unpleasant things of the banjo. We think the same of the vile fiddles and hideous pianos whose sounds are frequently grating on our ears; but we know there are good fiddles and good pianos, and we want those who are ignorant of the fact to believe that there are good banjos.

Reverting to the editorial in the *New York Sun*, we are pleased to say that several letters of protest reached the editor, and some of the best were published. Philip H. Coleman, of Brooklyn, sent a very long letter, which was inserted, and Mr. Coleman lays the ax to the neck of the Dobsons. He does not accuse Dobson of insincerity, nor does he lay himself out to be unpleasant. In one of his paragraphs he says:

"It is quite probable that the elder Dobson did have much to do with the popularizing of the banjo in the North originally. But his narrow-minded progeny along with many other well-known banjoists of the old school, notably such men as Ruby Brooks and his young partner, Denton, and their numerous followers all over the country, during the last decade, have done all in their power, through ignorance, professional prejudice and an utter lack in their mental make-up of any musical conception whatever, to make the banjo despised by musicians and ridiculed by the cultivated public, thereby bringing about their own ruin."

"I do not accuse these men of insincerity, for I know that they love the banjo and the noise they make on it. The greater resemblance their playing bears to a chorus of Gatling guns in full action the more they are pleased with themselves. They cannot find words mean enough to express their utter contempt for the first man that brought a note of music from the strings of a banjo."

Of late, some of the most remarkable strides have been made in the turning out of fine banjos. The old has given place to the new. The banjo that was once the most popular is now the least thought of. Then again, we have moisture-proof strings and heads; a fine patent harp attachment, or 'soft pedal'; a banjo without any bolts piercing the wood rim, and in England (so we hear) there is a new kind of double-bridge on the market which is said to greatly strengthen the tone, to say nothing of the patent roller-nut being made in the same country, which we can well believe to be a great boon, both as regards quick and accurate tuning and saving of strings being frayed at the nut.

As Brother Coleman says, "The banjo's day of triumph is but just dawning." The banjo is a progressive instrument. Being progressive, it will continue to develop. It has never stood still, and never will. The most original and unique musical instrument in the world, with a tone quality that is peculiarly fascinating! Will it "pass?" *Never!*

WHILE we are on the subject of Banjo, here will be a good place to tell you what J. E. Agnew, of Des Moines, Iowa, is doing for it. Mr. Agnew is just launching a new Banjo Tutor on the market; not one of the old kind, mark you, but one in the Universal Notation or C tuning (sometimes termed English System). We are warm advocates of the Universal Notation, and Mr. Agnew's "Twen-

tieth Century Method'' has our hearty support. Mr. Agnew is practically the first to issue such a method in America. True, there was something of the kind years ago, but it was the poorest excuse for a tutor ever attempted. The new method is one deserving of extensive patronage, and banjo teachers who claim to be progressive should get acquainted with it immediately. We speak of this matter in our editorial section because it marks the beginning of a new era in banjo methods. Several people have been thinking of issuing a banjo tutor in the Universal Notation, but while they have been biting their finger-nails in doubt, Mr. J. E. Agnew has waltzed in and taken the front seat.

QUITE a number of our readers still continue to write Barrows Music Co. in regard to the MAJOR. Why they do so is not very clear, when the name of the proprietors and the address of the publishing and editorial offices are plainly printed on this page, and on the front page, also. If people will write to the proper address when they want to know anything, they will receive reply about two weeks earlier than they would otherwise.

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MANY will no doubt think that the banjo comes in for a big share of attention in the MAJOR. It will perhaps surprise those people to be told that banjoists are the most enthusiastic supporters of our journals. Mandolinists may outnumber them, but the banjoist is heard from oftenest. There are very few who have anything to say on paper about the mandolin. Why is it? The mandolin player makes up for it, however, by buying lots of music. Good!

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It is a mistake to expect uniformity of opinion in this world.

Don't worry others or yourself with that which cannot be remedied.

Conceit is a most unlovely trait, and is particularly repugnant in the young. Remember how severely it is rebuked in the Proverbs: ''Seest thou a man wise in his own conceit? There is more hope of a fool than of him.''

Each man is a mirror in which every other man may see his own image reflected, either as he is or as he may become.

If one person quarrels with another about music they cannot have the qualities of the true musician, nor can they have any true knowledge. The only true musician is the one who loves his fellow musicians and trys to live in perfect harmony with them.

Every musician should learn that one of the best rules for solving discords is to keep the mouth shut.

What we don't say seldom gets us into mischief; it is what we do say that makes the trouble, when we talk about others. Remember, ''He that ridleth the tongue is mightier than he that taketh a city.''

Cultivate a broad and liberal mind. Don't live in the fogs and darkness of your own errors, mistaking them for true knowledge. They are nothing but illusions, that will vanish as will a dewdrop before the morning sun.

Our age is an age of opinions. The majority of our educated people live, so to say, in their heads, and the claims of the heart are neglected. Scepticism is king, and wisdom is only permitted to speak when it does not come into conflict with selfish considerations.

A musician should not think if he has learned a new piece, that he is the only one who can play it, or that nobody can get it but himself, for if he does so think, he will often find himself mistaken, and perhaps humiliated. Only small-minded men are bigoted. Be liberal minded.

People trying to compose or arrange music without understanding harmony, or who try to play an instrument by ear without the correct knowledge of notes and time, may be likened to a mariner who attempts to navigate the deep without a rudder or compass.

Never brag about what you can do; do it first, and then, perhaps, if it amounts to anything, you may have friends who will do all the bragging that is necessary.

Get Advertising ready for the new season. Now is the time.

THE BANJO PLECTRUM

BY

JAMES O'GORMAN

WHEN I read the article by Mr. Keates, in the last issue of the MAJOR, I was very glad indeed that some one had come forward to say a kind word for the use of the plectrum on the banjo. I have never before attempted to write anything for print, and did not think I knew enough of the 'innerds' of the banjo to try it, but now that the question of the banjo plectrum comes up, I have got to say a few words, even if they do not get printed. I have used the plectrum for five years, and with my sister accompanying me on the piano, I have convinced many people that it is possible to render any kind of song melody in this way with most artistic results. I do not find it easy to play much fast music in this style—in fact, I would rather use the guitar picking for any kind of lively music. But for playing high-class ballads in the original keys, with the magnificent accompaniments the gifted composers put to such music, I assert that the banjo played with a plectrum is a treat. I play mostly on the 2d, 3d and 4th strings, doing much crossing over from string to string on the higher half of the fingerboard, for there is where you get a grand plectrum tone, However, the entire run of the 3d and 4th strings are all good as regards solid tone, which is much like a viola.

I use a fairly heavy, round pointed tortoise-shell pick, with well rounded edges, and point not very broad, nor yet pointed. It is very important to use smooth strings, not rough ones, and they must not be too thin, although I don't advocate very heavy ones, as their tone is less picquant.

Anyone who plays the mandolin will will find it comparatively easy to perform the tremolo on the banjo, because it is all in the training of the wrist. I rest my little finger on the head of the banjo. Whether this is absolutely necessary I don't know. I have contracted that habit, and it doesn't seem to hurt any.

I can't understand why the plectrum on the banjo has been disregarded so much. I don't think it has been claimed to be the only kind of playing worth cultivating. I agree with Mr. Keates that it is a good adjunct to the guitar style, and a very valuable adjunct, too. Who attempts to play, in the regular style, and in the original key, such fine things as: "Out on the Deep," "The Sentinel," "The Holy City," "Eternal Rest," "Laddie," "O Would that We Two were Maying," "The Distant Shore," "Auld Robin Gray," "Eventide," "My Sweetheart When a Boy," "In Cellar Cool," "Tomorrow Will Be Friday," and hundreds of other world-famous and truly beautiful things? To the plectrum player the vast ballad world lies open, a veritable gold-mine of delicious music. And just think of the grand piano accompaniments all ready to hand! Yes, brother banjoists, there is more to be done on the banjo than many think. The plectrum may not be swift, in a *pizzicati* sense, but it can give you soulful music. It's no good to try it on a poor banjo, however, because the plectrum only makes a disgraceful drub-drub on any instrument that is not well made, with a strong rim, A No. 1 skin, and the best of strings. If you have not got such a banjo, get one, *or leave the plectrum alone.* The result of applying the plectrum to the strings properly should be a clear, bell-like ringing tone, and if your banjo will not give such sweet musical results it is not the right kind to use the plectrum on. Get a banjo that will show people that you are refined enough to use an instrument that is musical, and not one that causes musicianly people to smile behind their hands and pity you. If I could have my way, I would take a leaf from Carrie Nation's book, and go round with an ax smashing the disgraceful abominations called banjos that half the players are using to-day.

EDITORIAL NOTE.

We are pleased to note that there are others who have found exactly the same virtues in plectrum playing as ourselves. Mr. O'Gorman has got the correct idea, and his remarks anent the vast ballad world lying open to the plectrum artist are most felicitous and pleasing. As regards the gentleman's doubt as to the advisability of resting the little finger on the banjo head, we think it a point that each player may decide for himself. Whether the finger rests or not is immaterial if the tone is good and the tremolo perfect.

We must again draw attention to the fact that we do not advocate that plectrum playing be used exclusively. We regard it as a most delightful change from guitar style, to be used with discrimination.

ALBRECHT'S PROGRESSIVE STUDIES FOR THE BANJO.

NO. 14. DELIGHTFUL WALTZ.

Bass to B.

by R. L. Weaver.

Introduction.

Waltz Tempo.

ff *p* *f* *p* *f* *p* *f* *p* *f*

1 2 *Fine. rit.*

5th. Barre. *p*

5th. Barre. *p* *f*

1 2 *D.S. al Fine.*

ELECTRIC EXERCISE.

Bass to B.

Otto H. Albrecht.

ff

1 2 *Fine.*

7th Barre . . . . . 7th Pos.

7th. Barre . . . .

1 2 *rit.*

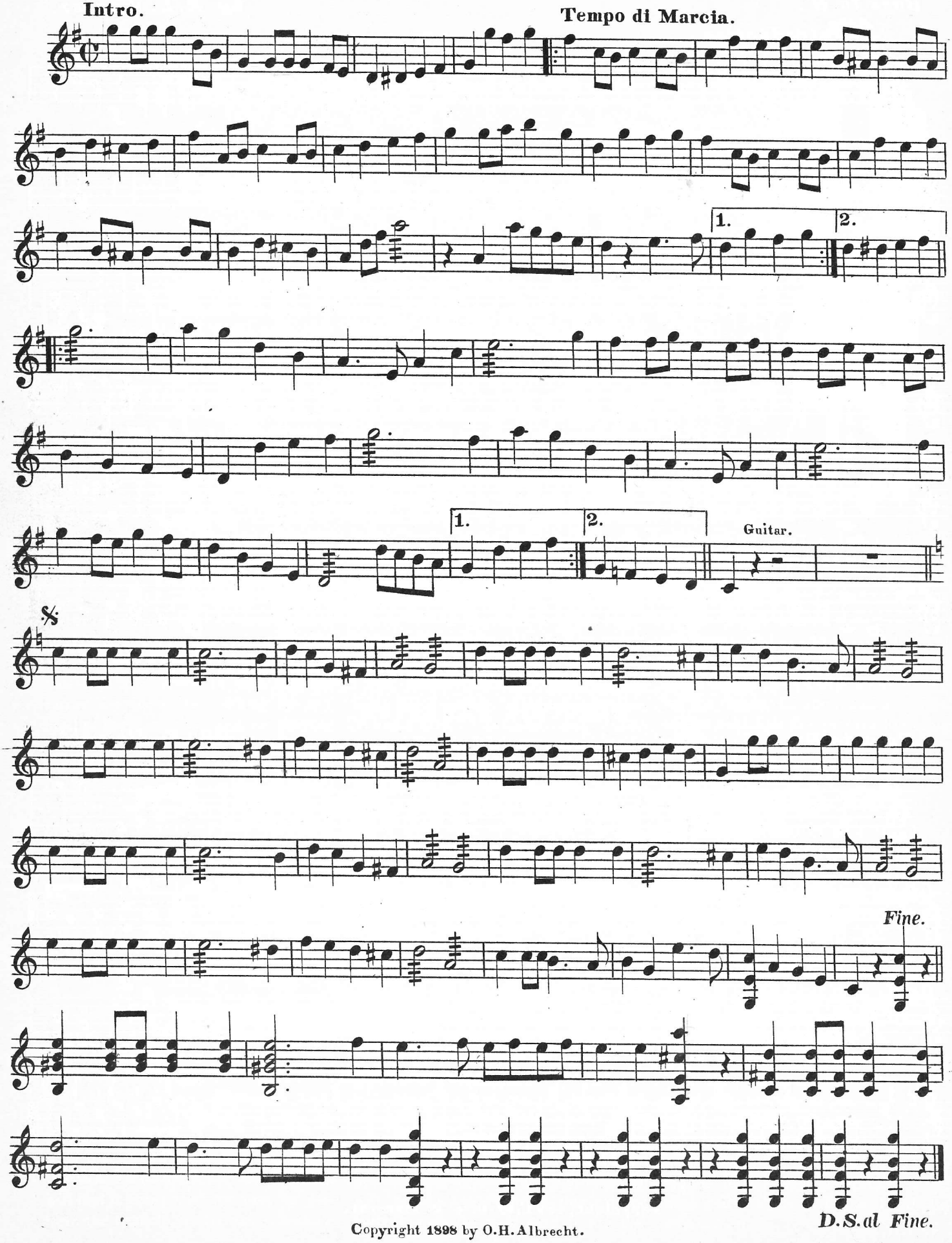
D. S. al Fine.

Copyright, 1891, by Otto H. Albrecht.

March: The Belle of the Boulevard.

1st. Mandolin.

RICHARD L. WEAVER.



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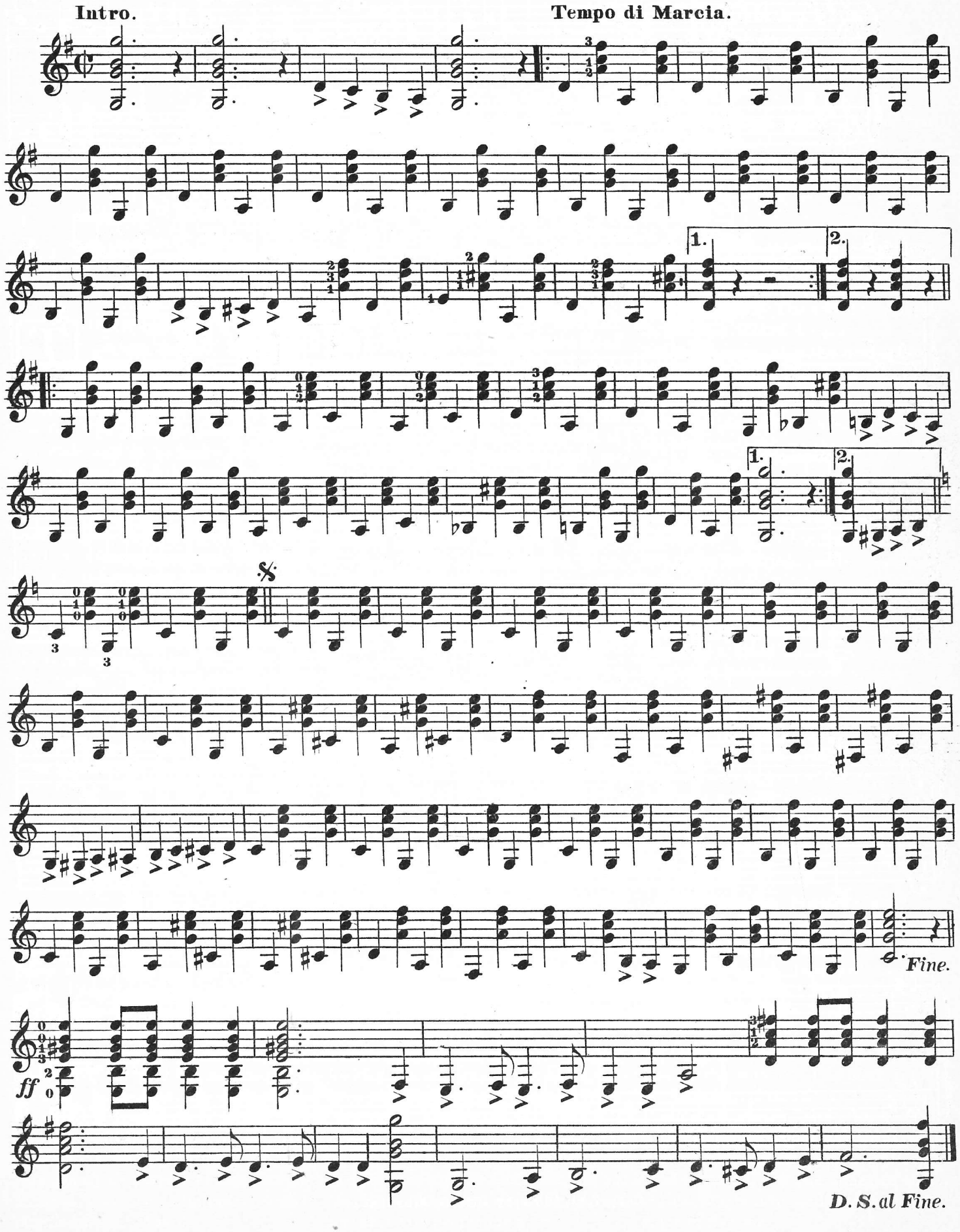
March: The Belle of the Boulevard.

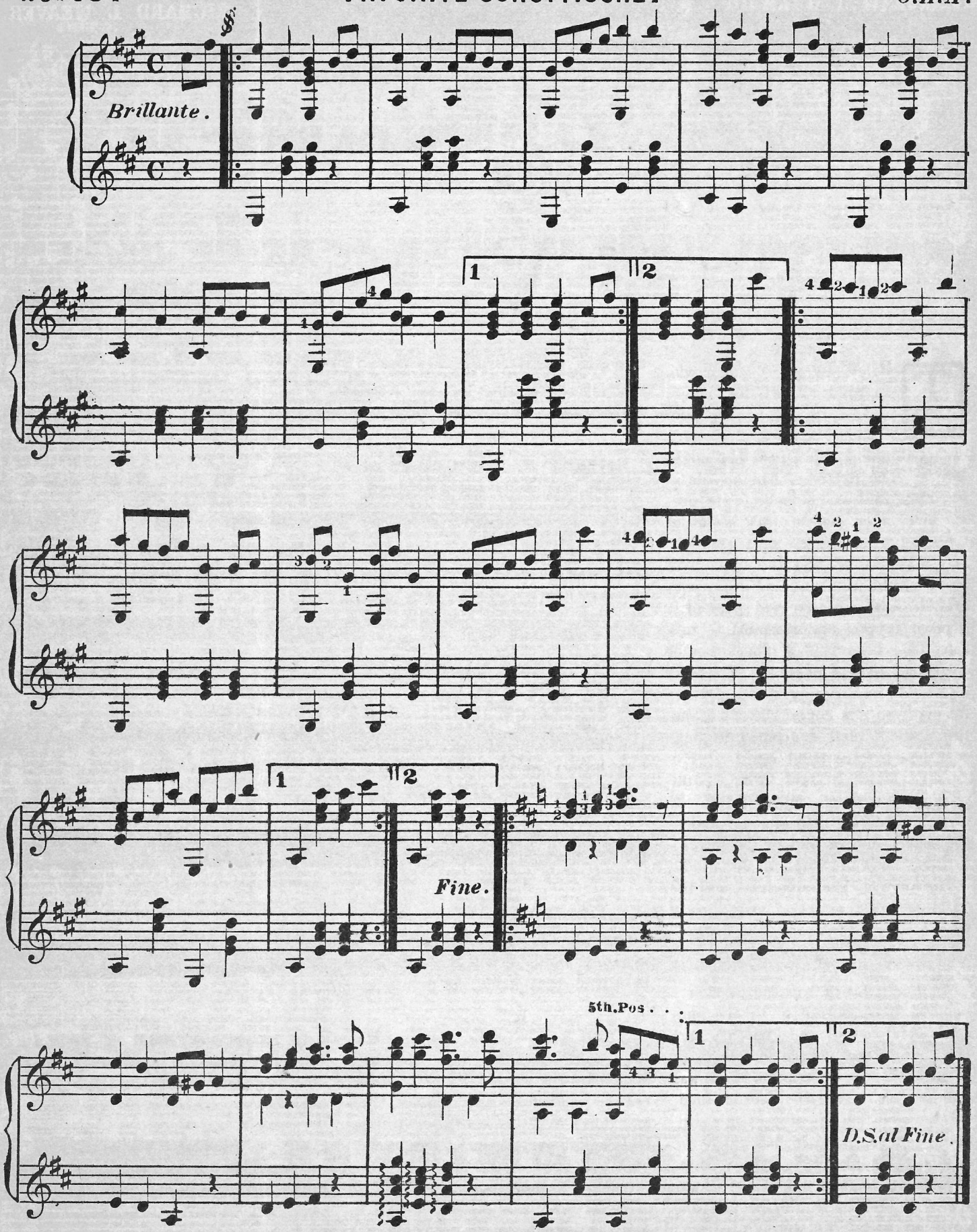
Guitar.

RICHARD L. WEAVER.



ALBRECHT'S CROWN METHOD FOR GUITAR.

No. 23. **FAVORITE SCHOTTISCHE.** *O.H.A.*



Copyright, 1893, by Otto H. Albrecht.

By Major Capriccio.

THERE was once a man who wanted to sell his banjo, mandolin and guitar publishing business. He made an appointment with a man who might buy it. The publisher had no safe in his office, and as he had told the prospective buyer that he took in lots of cash daily, the absence of a safe looked bad. So he and the office boy made a light wooden framework, covered it with canvas, and painted it green. It bore some resemblance to a safe, and when put in a dim corner of the office, looked possible. The buyer arrived, looked over the books, let his eyes wander round the office, saw the "safe," and concluded to buy. Just then a brass band went by. Excitedly, the office boy threw up the window, and struck his head out. In came a blustering gust of wind, and to the seller's horror and to the buyer's surprise, blew the safe into the middle of the room! The buyer fled, and the publisher always weeps now when a brass band goes by.

As fine a bit of sarcasm as ever I saw was that resorted to by the publisher of the dead and gone *Chicago Trio*. Very few people saw the point at the time. A subscription blank was sent out just before the journal died, which stated that the 50 cent subscription could be paid in instalments, if desired. Think of it! Fifty cents payable by instalments! If that was not a good slap at the people who *ought* to have been subscribers, you may punch me purple. (Pardon me,—I mean you may administer severe chastisement. *Wow!*)

An appropriate place for Mr. Farland to live would be Fingerboard Road (Rosebank, S. I.).

The mandolin and the banjo were squabbling. Both were a trifle out of tune, and naturally felt discordantly inclined. The mandolin had threatened to slap the banjo's *head*, and the banjo had most chastely responded with a promise to kick her in the *ribs*. "Don't you dare!" said the Mandolin; "I'm a wiry individual, and can stand up against you any day." "Go to Italy!" said the banjo nastily. "There are warmer places than Italy," said the mandolin. "No doubt, no doubt," said the banjo; "but look out for a police raid any time." "You insinuating, long-necked thing—how dare you!" "Oh, that's nothing; I was just *slurring*—that's all." "If that's the way you slur, don't you think you had better *slide?*" "Tut, tut," said the banjo; "don't go on like that. You make me feel all *un-strung*." Just then the guitar split its sides laughing, and the mandolin and banjo fell over each other in their hurry to fetch glue and clamps.

If you have received a sample Major, good coz, you are especially favored. Yessir, 'pon honor! We do not send samples to every Tom, Dick and Harry in the Directories. We are looking for subscribers, not bums, hoboes and dead-beats. We want your "quarter," understand. Natural enough, don't you think? Don't go to any trouble. Wrap the silver disc in a bit of newspaper and send it in an envelope. Jest as easy as easy. And see what you get for the price!

Mandolin Pointers,

BY A TEACHER.

Regular accent comes on the first beat in each bar.

Always accent triplets on the first note of each.

Tied notes should be tremoloed without detaching or breaking the tremolo.

If you have to reach a high note from the first position, don't slide the hand up the string, but reach up with the little finger. The use of this finger in this way should be practiced over and over again, until the member becomes very strong and quick.

For the playing of soft passages, hold the pick rather loosely, and do not press *too* hard on the strings with the left hand.

For playing loud passages, hold the plectrum firmly, let there be good pressure of the left hand on the strings, and strike the strings just below sound-hole.

Among the works of Beethoven is a sonata for the mandolin, which he composed for a friend named Krumpholz, who was a mandolin virtuoso.

Mozart wrote a mandolin obligato to *Deh Vieni*, in *Don Giovani*.

A mandolin with a rounded top lasts longer than one with a flat top. The flat tops frequently cave in. Several makers are now adopting rounded or swell tops.

"Mandolin Memories."

Mr. Samuel Adelstein, of San Francisco, Cal., has just issued an exquisitely printed and illustrated treatise, entitled "Mandolin Memories." The book is a work of art throughout, and the Major editor prizes very highly the complimentary copy so kindly sent him by the author. The book is full of beautiful illustrations, from pen, brush and camera, and the literary work is polished and masterly. In short, no work on the mandolin, technical or ethical, has ever appeared that equals the beauty and the practical value of this one.

THE TROUBLES OF A COMPOSER.

SMITH was a musician. So was Jones,—or said he was. Smith was one of those men who have always plenty to do, and was always up to his neck in his work. Jones, on the other hand, never seemed to do any work of his own, but was business and kindness combined in showing other people how to do theirs. It is probable that the gentle reader has some time or other met a similar kind of person.

Smith was one day pegging away his hardest at a score that he was taking the greatest pains with. His whole heart and soul were centred upon that score—it is a habit that earnest musicians have—and he felt that he would almost sacrifice anything than be disturbed or distracted. He was just in that mood when a man feels that he can do his level best: when melodies and harmonies flow of themselves, and the only difficulty is to write them down fast enough. Smith, therefore, was unsusually busy—even for him—and had just commenced a fresh air which he felt would make him. He was scribbling away for dear life with that happy contented smile on his face peculiar to the lucky composer who has hit on something that really pleases him, when—in walked Jones!

"Busy, old chap!" queried Jones, airily.

The door being open, Smith had not heard anyone enter; and the look on his face as he turned round and caught sight of Jones would have simply shriveled up most people. Jones was imperturbable; such people always are. Poor Smith! All his divine melodies, progressions, and harmonies vanished instantly. His hair began to rise: his temper had already risen. Jones—peculiarly bland, benignantly calm, even for Jones—sat down. He had got an idea, had Jones, and was evidently bent upon giving Smith the benefit of it. Smith also appeared to have an idea which Jones was going to get the benefit of, too, for one good turn deserves another all the world over.

"Just come at a happy moment," says Jones. "Got something I wanted to show you. Did a little thing last night I wanted you to hear." And without more ado he fished out a microscopic MS, from the breast pocket of his coat, and, sitting down to the piano, proceeded to perform it for Smith's edification and improvement.

Unlucky Smith! His face was a study. It first of all assumed a dirty yellow tint (he never had a very good complexion) then it turned a vivid red, followed by more or less every color in the rainbow, and eventually settled down to a delicate shade of green. Something was apparently going to happen to Smith—*or* Jones—that was clear.

"How do you like it?" smiled the benign Jones. Smith looked unutterable things. He could not have spoken if he had wanted to, which he did not. Jones took no notice, and began his composition again, so that none of its beauties should run any risk of being lost upon so appreciative an auditor.

"Capital progression that, Smith, don't you think? Just listen to that A flat now."

"I've listened to A flat long enough," replied Smith. There was a curious light in his eyes now, and just the suspicion of a smile on his mouth as he asked, "I was thinking of the best definition of a blithering idiot. Do you know what I think the best definition of a blithering idiot is?"

"Can't say I do," says Jones, somewhat surprised.

"Well I do. It's just Jones. Good morning."

They don't speak to each other now.

NEW MUSIC.

A FRANGESA MARCH. *Mario Costa.*
3 Mandolins, Mandola, 2nd Banjo, Flute, Cello, Piano, $1.30.
Piano Solo, 50c.; Banjo, 40c.; Guitar, 30c.

LITTLE DUCHESS WALTZ. *Kenneth.*
Same as above, $1.15.
Guitar Duet, 30c.

MEXICAN CARTOONS. *Pomeroy.*
Same as above. $2.15.

THE DANDELION WALTZ. *Bone.*
Guitar Solo, 30c.

THE SPEEDWAY GALOP. *Weidt.*
Banjo Solo, 40c.

WALTER JACOBS, Boston, Mass.

BOOK 5, ARMSTRONG'S STUDIES.

MEDLEY OF HOME SONGS. *Armstrong.*

GRAND MEDLEY OF NATIONS. *Armstrong.*

MEDLEY OF OPERATIC GEMS. *Armstrong.*
Banjo and Piano, 50c.; Mandolin and Piano, 50c.; Guitar and Piano, 50c.
2 Mandolins and Guitar, 40c.; Mandolin, Banjo and Cuitar, 60c.

O. H. ALBRECHT, Philadelphia, Pa.

EIGHT ORIGINAL MANDOLIN SOLOS. *Gatty Jones.*
In one book, full size. 40c.

AMERICAN SCHOOL OF MUSIC, Minneapolis, Minn.

BERCEUSE. *Renard-Knell.*
Mandolin and Piano, 50c.

JOS. W. STERN & CO., New York.

(Other music sent arrived too late for this issue.)

For Advertisers.

Advertising prestige is hard to gain, but very, very easy to lose. All you have to do to lose it is to quit advertising for a while.

Before you can gain people's trade, you must first gain their confidence.

The value of an ad. depends on the value of the information it contains.

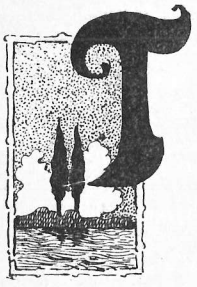
A single insertion is a good start, but a bad ending.

To the progressive, up-to-date business man, advertising is as necessary as is clerk hire.

Advertising should not be made conditional on success, for the reason that success is usually the result of advertising.

Dame Fortune is not fickle, but wants to be shown that the wooer is devoted, before she succumbs.

STUDIO AND STAGE.



TEACHERS are now beginning to think over their course for the fast approaching music season. Now is the time for the advertiser to get in his fine work. It is confidently expected that there will be a considerable increase in the number of new banjo pupils this year. The work of our journals is bearing good fruit. They arouse enthusiasm and help to sustain it permanently.

We had a flying visit from Mr. C. J. Levin, of Baltimore, lately. He performed for us on an indifferent mandolin lying on the office table, but did wonders with it. The more we hear Mr. Levin's fine work, the more we think him a marvel. For one thing in particular we must place Mr. Levin right at the top of the column—his fine tone.

We notice that the "American Eagle March," published for mandolin by E. Rueffer, is now among the Edison phonograph records, which spells *popularity*.

O. R. Babbitt, Taunton, Mass., says the MAJOR and ENTERPRISE are now the strongest team in the country.

Our old friend, Alf. Audy, banjoist, now far away in India writes that the MAJOR is *great*. He says he will soon organize a banjo club in Poona.

Walter Jacobs is announcing a monster banjo, mandolin and guitar festival, for the coming season, to be held in Tremont Temple, Boston. Vess L. Ossman, banjoist, will appear, as will Samuel Siegel; also the far-famed Boston Ideals, a grand orchestra of 150 performers and other talent. There will be a competition for clubs and orchestras, the prizes offered being $50 and $25 in gold, a $150 Fairbanks banjo, and the choice of a $60 Fairbanks mandolin, guitar or banjo. There are also other prizes offered in connection with ticket selling. The whole affair is being managed with the characteristic business acumen and good taste of friend Jacobs, and we predict a big success for it.

Thomas J. Armstrong is sporting with the briny ocean at Sea Isle City, N. J. He is also preparing a big concert for the firemen of that city, and judging by the concert he got up for them last year, it will be a tremendous success.

THE

Major

requests all intending advertisers for the new season to get their "copy" in early for the Sept.-Oct. number. That's when the show begins . . . . .

Watch Out

FOR THE NEW

"True Tone" Banjo

Free Samples!

Worth Many Dollars.

That's what you get by dealing with us. We enter your name on our *Musicians' Mail-Order List*. This list goes to hundreds of musical firms, who will send you *free samples* of strings, sheet music, musical magazines, etc., etc., and keep you posted on everything new in the musical world. THIS IS GREAT!

Look at Our Prices: Violin gut strings (E 4 lengths, A, D, 2¼ lengths), the strongest and most perfect string on the market, 8c. Violin G strings, 3c to 60c. Best silvered steel strings, 1c; best wound strings, 3c; complete set for violin, 6c; for banjo, 7c; for guitar and mandolin, 16c; mandolin picks, 1c; genuine tortoise, 3c. *Music*: 18 pieces for 2 mandolin and guitar, everyone a gem, 19c. *Any* piece of music for piano and organ at cut prices. Banjos, Guitars, Mandolins, Violins or anything you need at wholesale prices. Send us your order, large or small, at once and get your name on our *Musicians' Mail-Order List*. THIS IS GREAT!

MUSICIANS SUPPLY HOUSE,
304 Nicollet Avenue. MINNEAPOLIS, MINN.

YOUR STATIONERY PLAYS AN IMPORTANT PART IN THE SUCCESS OF YOUR BUSINESS

A FINELY ENGRAVED LETTER HEAD AT THE SIMPLE COST OF PRESS WORK

NO EXPENSE FOR THE ENGRAVING

PARTICULARS BECK ENGRAVING CO.
147 NTH 10TH ST. PHILA., PA.

TRADE SPECIALS

A. C. Fairbanks' Co., have been obliged to remove to larger quarters and instal new machinery. Their banjos are selling better than ever now, and they are improving them right along. Their new model for the coming season is a beauty. The new model in the style "Imperial" (which is their famous wood rim and electric truss combined) has no bracket bolts piercing the rim.

Wm. Stahl's banjo, mandolin and guitar methods—also his new guitar folio—are advertised in this number. They are very meritorious, and are consequently being widely used. If you are not yet acquainted with them, become so without delay and you will be pleased.

Carl Fischer's Adv. in this number gives a remarkable array of fine operas arranged for mandolin and piano. There are thirty operas named, so that every one can be suited. Make your choice, and mention the MAJOR.

The Stannard Class Studies are worth investigating. Class teaching is becoming popular, and the right kind of studies must be had. Try Mr. Stannard's. They are easy and melodious, and will please pupils.

A leader in banjo methods is Golby & Shepard's Progressive Studies. It has always been in great favor, and always will be, as it was made on right lines, and embodies Farland's great system of alternate fingering, without which nobody can play the banjo properly. Send for a copy and be convinced. See ad. in this issue.

See Walter Jacob's ad. for some new and great successes. Never forget that Mr. Jacobs has something new every month, and all are good. Read the present ad. and don't fail to send for the new European success, *A Frangesa March*, arranged for all instruments.

E. Reuffer's quarter-page ad. of mandolin and guitar music shows a number of excellent compositions that must not be passed over. They are meritorious, and will give satisfaction to all. Write him.

Jos. W. Stern & Co. announce a number ber of very fine things in their quarter-page advertisement. This music house is very enterprising in the mandolin, banjo and guitar line, and occupy a prominent place in our world. Banjo Music in the English system of C tuning, can be got from them now, as they are sole agents of the great English music publisher, Alvey Turner.

Do you want to work up a real, fine, artic waltz for the coming season? Get the *La Cubanola Valse* advertised in this number by George Willig & Co., of Baltimore. Mr. C. J. Levin, the celebrated mandolin artist, speaks most highly of this valse.

Victor Craske & Co., of Detroit, Mich., is a firm who indeed understand how to make really good mandolins, banjos and guitars. Mr. Victor Craske himself is a true artist in instrument making, and there is not a more reliable maker in the business.

Some of the finest solos and teaching pieces for mandolin that have been issued in late years are those new ones by Samuel Siegel, and which are published by the Wulschner Music Co., whose half-page adv. will be found on back cover of this number. We cannot speak too highly of these compositions, as they are musicianly, original, and most pleasing.

The Farland Wood Rim Banjo is having a remarkable run, the demand for same having continuously exceeded the supply since it was placed on the market. Mr. Farland's success has been greater than ever since he began using the wood rim banjo. The instrument has the endorsement of all the best players and teachers who have examined it.

Now is the most important time of all for the using of Rapp's Protection String Case. It is a boon to all players, as it insures them against strings spoiled by damp weather or by the perspiration which, in summer, makes the clothes more or less damp. People like Farland, Armstrong, Brooks and Denton, etc., always carry one.

We draw your attention to Valentine Abt's advertisement in this issue. The new music he advertises is superb in every way, and will be used by all who are desirous of playing the right kind of mandolin music. Mr. Abt's 'pick' is also a fine article, and is highly satisfactory. Mr. Abt is now booking next season's concert engagements. During the summer months he will be pleased to receive advanced mandolin pupils at his advertised address. See ad.

Armstrong's new class studies for 2 mandolins, 2 banjos and 2 guitars have created the greatest stir of recent years in teaching circles. They are one of the most genuine "hits" on the music market to-day. Book 5 is now ready, and is excellent, containing a fine galop, a medley of operatic gems, and a grand Fantasia of National Airs, for 2 banjos, 2 mandolins, or 2 guitars, or any other combination.

The Burford Banjo is the latest instrument to bid for popular favor. Read the ad. herein. The instrument is a fine one.

The Waldo Manufacturing Co. are the successors of the Barrows Music Co. They are the makers of the famous "Waldo" instruments. Their factory has been running full blast all summer. See ad.

There is a small ad. in this issue which says: "Watch out for the new 'True-tone' Banjo!" We have heard something about this, and believe it to be a "good thing" coming.

We offer the first Banjo method in the International key of C.

The
20th Century
Method
FOR THE BANJO,

Universal notation.
Thoroughly progressive and practical.

Complete Copy Mailed for 50c, Postpaid.
THE AGNEW MUSIC PUB. CO.
DES MOINES, IOWA.

Teaching Notice.

F. L. KEATES gives lessons on the Banjo in the Universal Notation.

Guitar Instruction

Apply at MAJOR Office.

Mandolin Players

are quick to comprehend, and have placed the magnificent valse

La Cubanola

at the head of their repertoire.

Arranged for 1st and 2d Mandolin and Guitar.

RETAIL PRICE, 50c.

Our Bargain Price, 10c

Prof. C. J. Levin, the celebrated mandolin virtuoso, recommends the above artistic valse

George Willig & Co., BALTIMORE, MD.

Christofaro-Lansing Mandolin Method.

Edition Wood No. 75 Price, $1.00.

It is hardly necessary to mention the above names together to show how important this work will be to players and students in general.

There are a number of translations of the original work, but we can confidently recommend our edition as the best extant. The work is improved to suit the taste of teacher and student by the well known American master of the instrument, G. L. Lansing.

Send for list of new mandolin music.

May be had of any dealer or from the publishers:
THE B. F. WOOD MUSIC CO
221 Columbus Avenue, BOSTON, MASS.

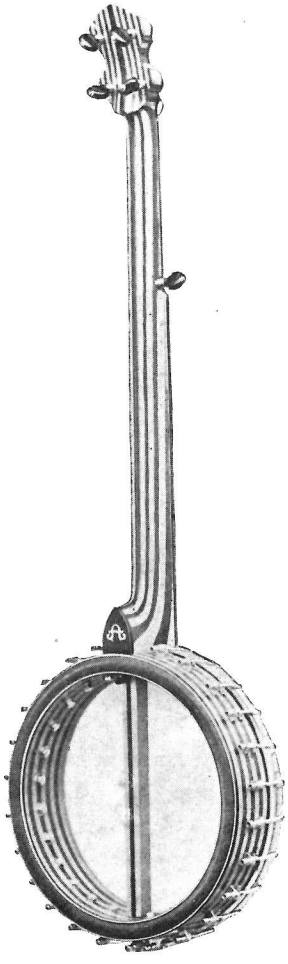
Perfection at Last

THE

Burford Banjo

The handsomest, most powerful and sweetest tone banjo in the world.

Constructed on entirely new principles



Made of hard wood, thoroughly seasoned. Positively the strongest Banjo in existence. Neck and rim will not warp. Dimensions:—10¾ in. rim, 19¾ in. finger-board, 22 frets.

DESCRIPTION—Laminated wood Rim of Mahogany and Maple ¾ in. thick; Bottom bound with Ivory Celluloid; Head rests on Flange Top. No metal bearings. Improved flat bracket hooks. Elite tail piece. Neck made of Laminated Mahogany and Maple, with thick ebony strip through center and cross bar. Thick ebony fingerboard and head, handsomely pearl inlaid. Universal patent Pegs. All parts hand made and highly polished. Sold on a positive guarantee to give satisfaction or money refunded.

Price $75.00.

Special discount to dealers and teacher.

L. D. BURFORD

MANUFACTURER

632 Hicks Street, TOLEDO, OHIO.

Tone deep and mellow, with wonderful carrying power. A revelation to concert players. No mandolin pick needed to be heard.

TIN PAN

sound in a banjo. Do you like it? If so, don't buy **Cole's "Eclipse,"** as they are strong, sweet and musical in tone.

OLD KETTLE

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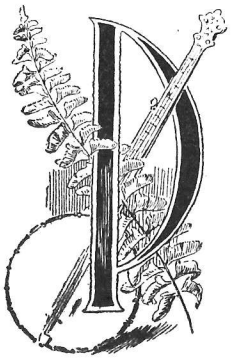

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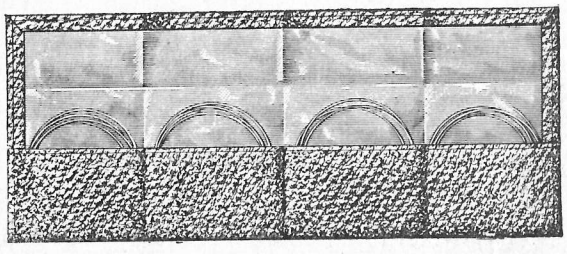

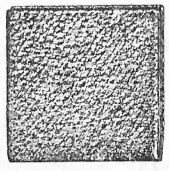

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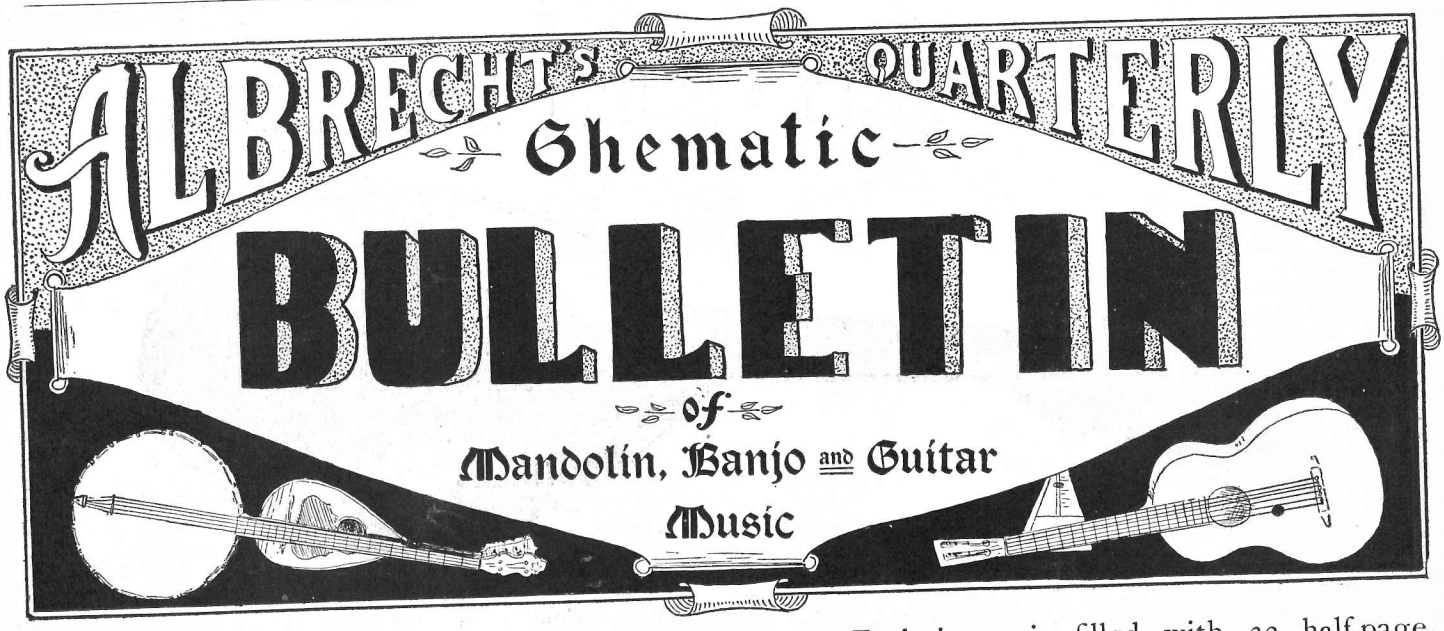

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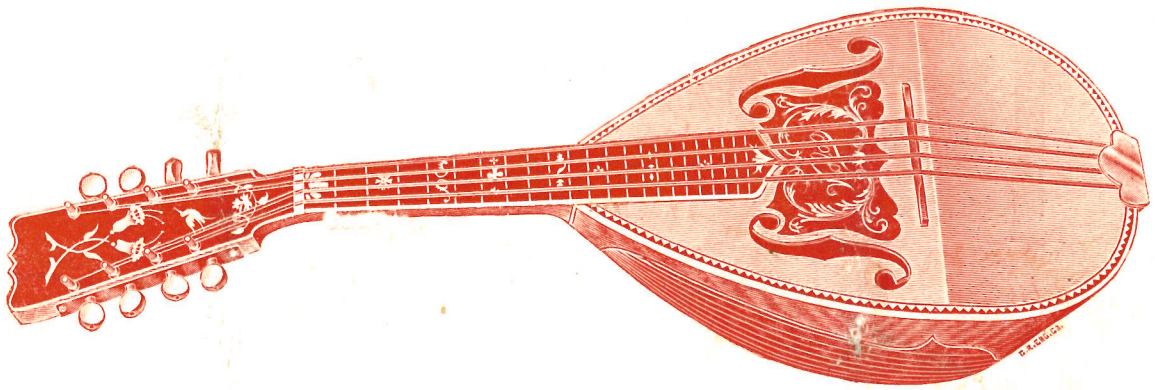

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